

ESPRIT ORCHESTRA



10 and More to Go

**February 28, 1993
Jane Mallett Theatre**

TENTH ANNIVERSARY SEASON

PROGRAMME

10 and More to Go

Sunday February 28, 1993 • Jane Mallett Theatre

Esprit Orchestra

Alex Pauk, Conductor

Featuring

Beverley Johnston (Percussion)

Vanishing Points (1983)

John Rea (Canada)

*Winterlude** (1993)

Peter Paul Koprowski (Canada)

Intermission

*Afro-Concerto*** (1982)
(for percussion and orchestra)

Maki Ishii (Japan)

*World Premiere

**Canadian Premiere

**Tonight's performance is being recorded by the CBC for broadcast on
*Mostly Music and Two New Hours***

*Please join us in the lobby after the performance to meet the composers.
Complimentary coffee will be served.*

PROGRAMME NOTES

Vanishing Points (1983)

John Rea

Vanishing Points is the first work ever commissioned by Esprit Orchestra. In 1983, when it was premiered, Dr. Rea provided these insights into his work.

"*Vanishing Points* is the last panel of a musical triptych which includes *Hommage à Vasarely* (1977) for orchestra and *Treppenmusik* (1982) for an ensemble of saxophones, clarinets and strings. The visual arts have been the source of inspiration for all three works.

"*Hommage à Vasarely*, as the title suggests, attempts a musical evocation of the geometrical patterns found in the work of Victor Vasarely (born 1908) whereas *Treppenmusik* (staircase music) draws upon the loop-like designs and illusions of the Dutch artist, M.C. Escher (1898-1972).

"*Vanishing Points*, while not connected to any one artist's work in particular, nevertheless alludes to the "vanishing point(s)" often found in paintings. Quick moving melodies vanish and reappear in continuous accelerandi reminiscent of the perceptual effects in art resulting from the convergence of two or more lines in order to produce the impression of perspective. The work is dedicated to Alex Pauk, founder and conductor of Esprit Orchestra."

Winterlude (1993)

Peter Paul Koprowski

With the onset of the third decade of my voluntary exile from Poland, a nostalgia (long predicted by others) began to set in. Although totally wrapped up in Canadian issues, I began, nevertheless, to recognize renewed attachments to some historical monuments of Poland, certain natural wonders and . . . the music of Chopin. The winter of 1989 proved particularly challenging. I needed to conquer fears and adverse realities. The perpetual ringing in my ear emptied me of all music. I thought that the only music I would ever write again would consist of variations on that one tone. . . and then I rediscovered Chopin's *Prelude in A Major*. Out of its final chord rose the sounds of my new composition.

As the work slowly unfolded, I found myself led to the echo of Chopin's *Prelude* through a maze of moods, revisiting the restful and plaintive as well as the restless and explosive. It was an evolution through ritual and triumph.

As though in gratitude, I embodied Chopin's initials (F. Ch.) in a motive of prominence within a row that served me as a basic pitch-control mechanism. I melded the row into a tonal framework and merged it with the echoes of Chopin.

Upon completion of the work I was once again at peace, even though the ringing did not stop and the headaches did not go away. I began to see that winter, in its right perspective, was like a speck of dust in a bowl of chocolate ice cream. I learned how to swallow the dust and live with an ice cream substitute.

After all, it was just one winterlude within a lifetime.

Peter Paul Koprowski

Afro-Concerto (1982)

Maki Ishii

While Japanese composer Maki Ishii is thoroughly familiar with new music of the West, his compositions maintain a specific Japanese quality, focussing on "the sound" as an organic entity. In his work *Afro-Concerto*, for percussion and orchestra, Ishii draws additionally, as the title suggest, from the traditional music of Africa, especially the mystical world invoked through incessant, repeating, African rhythms. Employing a rich selection of African instruments -- the thumb piano or lamellaphone, hide-covered membranophones and the bala (an African Xylophone) -- Ishii creates a distinctive acoustic space. The core acoustic structure uses fragments taken from the traditional music of Africa's Senufo and Pygmy tribes. These fragments are repeated, their tonal and melodic structures being varied by the soloist and orchestra as the piece progresses. Ultimately, *Afro-Concerto's* layers and repeating motivic elements culminate in an frenzied denouement which have led to its comparison with the accumulative form of Ravel's *Bolero*.

BIOGRAPHIES

John Rea (Composer)

John Rea, who this month will receive, for the second time, the Jules Léger Prize for Chamber Music, is internationally recognized for his music. Born in Toronto, Rea studied composition with John Weinzwieg and Gustav Ciamaga at the University of Toronto before receiving his Ph.D. at Princeton (1978), studying with Milton Babbitt. Winner of numerous awards, Rea was composer-in-residence at Mannheim Germany in 1984 and for the 1991 summer music festival Incontri in Terra di Siena in Italy.

Rea's compositions span several genres including solo instrument (*Las Meninas*, for piano), chamber music (*Com-pos-session*, *Kubla-Khan*), orchestra (*Time and Again*), ballet (*The Days /Les Jours*), choral (*Litaneia*), opera (*The Prisoner's Play*) and electronic music (*Some Time Later*). Rea has been widely commissioned and his music has been performed in Canada by such groups as the Midi Ensemble, the Canadian Chamber Ensemble, the Toronto Symphony, the Montreal Symphony, as well as internationally in the US, France, Belgium, Hungary, and Germany. Additionally, Rea's music has been performed at such prestigious international music festivals as the ISCM Festival in Denmark, the Holland Festival, the North American New Music Festival, the New Music America Festival in Philadelphia and the International Festival in Montepulciano, Italy.

Besides his activities as a composer, Rea began teaching Composition and Theory at McGill University in 1973, and was dean of its Faculty of Music from 1986 to 1991. He has also published several articles on music theory.

Peter Paul Koprowski (Composer)

Dr. Peter Paul Koprowski has made his life in Canada for over 20 years. His works show a refined balance between emotional and intellectual content, and a penchant for lyricism and surrealistic drama. It is, however, almost impossible to conceive his music being written without the profound musical experiences and influences of his youth.

Born in Poland in 1947, Koprowski studied music during the flourishing of the Polish School in the late 60's, at which time his activities were evenly divided between composition, piano and conducting. His outstanding achievement at the Krakow Academy of Music enabled him to graduate in half the required time.

Following periods of residence in England and France, Koprowski arrived in Canada in 1971. A recipient of numerous awards and commissions, he divides his time between Europe and North American engagements. In 1988 Koprowski was composer-in-residence with the Canadian Opera Company and in 1989 was awarded the Jules Léger Prize for Chamber Music. Most recently, he has completed a woodwind quintet on commission from the Berlin Philharmonic Wind Quartet.

As a creative artist who has shared in the cultures of both continents, Koprowski is one of the few privileged Canadians to be in a position to assimilate and reflect a genuinely international cultural perspective.

Dr. P.M. Landey

Maki Ishii (Composer)

Born in 1936, Japanese composer Maki Ishii began studying composition and conducting in Tokyo. In 1958, he moved to Berlin and there studied with Boris Blacher and Josef Rufer at the Berlin Hochschule für Musik. In 1969 he was invited to take part, through the German Academic Exchange Service, in the Berliner Künstlerprogramm, and since that time has developed an outstanding international reputation. His compositions have been performed all over the world and full concerts of his music have been highlighted in Paris at the Festival d'Automne (1978), at the Berlin Festwochen (1981) in Geneva at the Eté Japonais (1983), in Tokyo at the Music Today Festival (1983), in Berlin at its 750th anniversary and at the Insel Music Festival (1987).

Though incorporating the traditions of Western music, Ishii's compositions maintain a distinct Japanese quality. His concept of musical time is different from the abstract structured time of occidental music and momentary sounds from percussion instruments or from the percussion-like use of plucked or stringed instruments are typical of his work. As one writer has observed, through the combination of opposing occidental and oriental factors, "Ishii achieves an original, thoroughly new musical dimension."

Beverley Johnston (Percussion)

Percussionist Beverley Johnston is internationally recognized for her virtuosic and dynamic performances on the marimba and a wide range of percussion instruments. These performances can include transcriptions for the marimba of Baroque and Classical music, ragtime, barbershop quartets and the most contemporary musical styles. Many of the unique and exciting contemporary solo pieces in Johnston's repertoire have been composed especially for her.

Her first album, *Impact* (Centrediscs), was released in 1987 and nominated for a Juno Award that same year. Since then Johnston has released two additional solo albums, *Marimbach* (on CBC's Musica Viva label), featuring works by Bach transcribed for marimba, and most recently *Alternate Currents* (Centrediscs), released in October 1992.

Johnston has been a featured performer with Music Toronto, Array Music, the Canadian Opera Company, the National Ballet Orchestra, the Guelph Spring Festival, New Music Concerts (Toronto), Music Interalia (Winnipeg), Washington Music Ensemble, the International Percussive Arts Society, at Expo Osaka '90 and Cultures Canada in Ottawa. She has been a featured soloist with the Canadian Chamber Ensemble and the Manitoba Chamber Orchestra, and is a founding member of the Toronto Percussion Ensemble.

Johnston received her training at Vanier College in her native Montreal, and at the University of Toronto where she studied with Dr. Russell Hartenberger, a member of Canada's preeminent percussion ensemble NEXUS. For three years in a row, 1990 to 1992, Johnston was awarded a coveted Career Development Grant by The Canada Council. This evening marks Johnston's premiere solo performance with Esprit Orchestra.

Alex Pauk (Conductor)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Array Music in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has led to Esprit's commissioning of over 30 new works by over 25 Canadian composers. Along with careful attention to programming, part of Pauk's work as Music Director of Esprit involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

In addition to his work with the orchestra, Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, James Campbell, Joseph Macerollo, the Toronto Symphony, the National Youth Orchestra, and others. He has composed the competition component of the International Accordion Celebration, being held in Toronto March 26 through April 4 of this year. He has also composed for film, television, radio and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra in the fall of 1993.

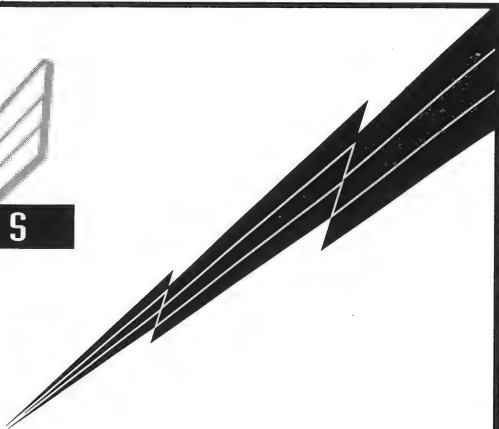
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TWO NEW HOURS



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SUNDAY AT 9:08 PM
LE DIMANCHE À 21 H 08

CBC  Stereo

Esprit Orchestra

Violin I

Fujiko Imajishi (Concertmistress)
Laurel Mascarenhas
Anne Armstrong
Michael Sproule
Kate Smith
Sheldon Grabke

Violin II

Marie Berard
Paul Zevenhuizen
Yakov Lerner
Janie Kim
Joanna Zabrowarna
Dexine Wallbank

Viola

Douglas Perry
Valerie Kuinka
Beverley Spotton
Rhyll Peel

Cello

Paul Widner
Elaine Thompson
Maurizio Baccante
Roman Borys

Bass

Roberto Occhipinti
Robert Speer

Flute

Douglas Stewart
Christine Little

Oboe

Lesley Young
Karen Rotenberg

Clarinet

Gwilym Williams
Richard Thomson

Bassoon

Jerry Robinson
William Cannaway
Stephen Mosher

Horn

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Vincent Barbee
Gary Pattison
Deborah Stroh

Trumpet

Stuart Laughton
Raymond Tizzard

Trombone

Robert Ferguson
David Archer
Herbert Poole

Tuba

Scott Irvine

Harp

Erica Goodman

Percussion

Michael Côté
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Fusion

Friday March 26, 1993

MacMillan Theatre, University of Toronto, 8:00 p.m.

Esprit Orchestra and members of the Toronto Symphony in concert

featuring the world premieres of

***Berliner Momente III* by Walter Boudreau**

&

***Portals of Intent* by Alex Pauk**

Tickets on sale in the lobby

Price \$12.00 + gst

International Accordion Celebration

Sunday April 4, 1993

Betty Oliphant Theatre, National Ballet School, 8:00 p.m.

**Esprit Orchestra, Alex Pauk conducting, joins Danish accordion virtuoso
Mogens Ellegaard in concert**

including the North American premiere of

***Concerto #2* by Ole Schmidt**

& the world Premiere of

***Shadows* by Jesper Koch**

(Also on the programme)

***Refuge* by Alexina Louie • *La Testa d'Adriane* by R. Murray Schafer**

Joe Macerollo (accordion) • Mary Lou Fallis (soprano)

Beverley Johnston (percussion) • Erica Goodman (harp)

For ticket information call Esprit Orchestra, 599-7880

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Esprit Orchestra offers many exciting educational opportunities through its *Toward a Living Art* programme. The programme guides younger audiences through both familiar and more challenging musical terrain in a comprehensive and enjoyable way. Our activities include:

- In-class visits by professional Canadian composers
- Special workshops and rehearsals with high school orchestras and the Esprit Orchestra
- Invitations to attend Esprit's rehearsals
- Student group rates for all regular Esprit concerts
- Special afternoon concerts

If you are an educator, student or parent and would like more information about the *Toward a Living Art* programme, please contact the Esprit office.

Coffee Chats

Esprit holds *Coffee Chats* prior to each concert. These informal gatherings give members of the public an opportunity to meet composers, musicians, and our Conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next *Coffee Chat*, please visit our table in the lobby, or call our office.

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